

PUPPETEERS OF AMERICA

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Western College
Oxford, Ohio

VOLUME I

NO. 1

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Puppetry **journal**

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Puppetry Journal
Ashville, Ohio

EDITORIAL



George Latashaw
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Akron 4, Ohio

PRESIDENT'S MESSAGE

The Puppeteers of America exists to be of service to the art of puppetry, and to help, in every way possible, every person who uses puppetry to good purpose. The mutual pooling of talents, ideas and enthusiasms by every member—professional, teacher, hobbyist and amateur—is proof of the effectiveness of this spirit of service.

At the present time the problem confronting us is how to be of greater service to more people, for it is only in this way that we can achieve full growth and stature as a cultural organization of national significance, which the founders had in mind when they met in 1936.

Among the tangible services provided by the P. of A. are the magazine, the circulating library, the traveling educational exhibits, the advisory services and the Festival. Efficient operation of all these requires money. Money comes from membership dues. The amount of money provided by our present membership of 250 is entirely inadequate to maintain, much less enlarge, these services. And we must enlarge them if the leadership of the P. of A. is to be effective. Like a well-run business, we must operate at a certain level of efficiency to be successful. When we drop below that level we lead a hand to mouth existence. In my own opinion, our minimum level of efficiency is 1000 members. I know that we have never had that many, but I refuse to believe that in this vast country there are not many times that number who would be delighted to belong to an organization which offers the benefits to be found in the P. of A.—**IF THEY KNEW ABOUT IT!**

We must somehow accomplish two objectives at one and the same time: We must improve our services in every way, to attract more members; and we must increase our membership to make possible this improvement in the quality and scope of our services.

In Detroit your Council outlined, in addition to the double objective mentioned above, four specific projects to be accomplished this year:

- (1) Improvement of the publication, formerly called the Grapevine.
- (2) Increase in the size and effectiveness of the circulating library.
- (3) Establishment of a Puppetry Institute, to be offered in connection with the Festival, providing an opportunity for members to enroll for concentrated courses taught by some of the finest puppeteers in the country.
- (4) Location of a suitable institution in which to house a library and museum of puppetry to be known as the Paul McPharlin Memorial Collection of the P. of A., and built around the library and puppet collection of the late Paul McPharlin.

Since we bade each other goodbye in Detroit your Council has held an almost-continuous meeting (by mail, of course) with substantial results.

- (1) Here is your new publication, with a new name and PRINTED. This first issue is a modest beginning, but it will surely grow—more pages, more pictures, more designs, more articles planned for your special interests.
- (2) The number of volumes in the circulating library has been greatly increased and books will be added as new ones are published, and as the demand for them becomes greater.
- (3) The Puppetry Institute is to be held here at Western College during the week immediately following the 1950 Festival. Your Council is working on the over-all plans now, and will soon be ready to announce details concerning courses, faculty and fees.
- (4) Because of the more immediate character of the first three projects, there is as yet nothing to report on the library and museum.

Since increased membership is so vital to our success, a comprehensive, integrated campaign has been planned and will be in operation when you read this. A series of advertisements is scheduled to appear in various national and regional periodicals. An attractive folder, "An Invitation to Membership", has been prepared, thousands of which will be distributed. A publicity kit, containing these folders and other "tools", together with suggestions for their most effective use, will be furnished each member. This is only part of the campaign. Later you will hear about plans, still to be completed, involving radio and television.

You will be interested to know that many of our members have already turned in new memberships—some have sent as many as five! And there is a folder full of registrations (with checks) for the 1950 Festival!!

There you have it—a report from your president on the accomplishments to date of your Council. They seem to be providing the leadership they promised you, and I know they are confident of the cooperation you promised them. Here we go together, then, into a year as successful as we insist upon making it. I hope none of you has been counting on your fingers. This year is our THIRTEENTH!

Bill Duncan

INTRODUCING

The Puppetry Journal—the new magazine of the Puppeteers of America. A number of people have contributed greatly to making this new look

possible. The P. of A. Council selected a new name for the magazine to identify it as a magazine about PUPPETRY. Vivian Michael made arrangements for printing and mailing, and has been an invaluable aid in proof-reading and planning. Spence Gilmore rounded up pictures from near and far. Martin Stevens, Jean Starr Wiksell, Ed Johnson, Marjorie Batchelder McPharlin, Joe Owens, Lem Williams and Vivian Michael will contribute special columns in each issue. Your ideas and suggestions are needed too, so that all of us can be of greater service in the field of puppetry.

SUBSCRIPTIONS TO THE PUPPETRY JOURNAL WILL BEGIN WITH THE ISSUE FOLLOWING THE PAYMENT OF P. OF A. MEMBERSHIP. BACK ISSUES WILL NO LONGER BE SENT TO LATE MEMBERSHIPS. THE MEMBERSHIP WILL RUN ONE YEAR FOLLOWING PAYMENT OF DUES, AND THE PUPPETRY JOURNAL WILL BE SENT FOR SIX ISSUES FROM THAT DATE.

G. T. L.

JUNIOR LEAGUE PAGE

PUBLICITY FOR PUPPETEERS

This article tells of the approach to publicity by the Hartford, Connecticut, Junior League, written by a member with newspaper experience. It contains pointers which apply directly to the publicity efforts of every group.
—J. S. W.

Methods of handling Puppet news have not changed too much in the several years of its existence. The phone is one of the best props a publicity agent can have at her disposal. Without it the preliminaries of a feature story, or the planning of unique photographic shots would be almost impossible. It also makes the job of publicity attractive to the person tied to home, after the first personal contacts with the town's papers. With the production well on its way to being, the plans for publicity may progress on the order of the following:

1. The chairman of the puppet group will see that the publicity agent receives every last detail concerning the forthcoming season, including the name of the show, author, characters, itineraries, production staff and members of the various committees connected with the show.

2. With all the material pertaining to the show at hand, the publicity may be started with a phone call to the press to discuss with them the material to be mailed them. During this briefing, roughly map out the different dates that announcements and pictures concerning the production will appear.

3. Any material submitted to a paper should always be prefixed with name, address and telephone number of the agent, name of the organization represented, and the date upon which the article is to be released. When releasing stories to several papers at once, it is important to rearrange the facts always keeping in mind that with a little effort even statistics make attractive reading to the public.

4. In many localities the Society and Club sections of the Saturday evening and Sunday morning papers are the best mediums for reaching the majority of those interested in puppets. It is a good idea to run the first announcement of the forthcoming production at least three weeks in advance, and with each succeeding week varying stories, or to break the monotony, a few pictures. To obtain successful public relations, the press chairman must be accurate and prompt. She should be informed IN TIME so that she can notify the papers ON TIME. Notices done in carbon, checked and double-checked, should contain the full correct name of the organization, date, hour, place and event, otherwise the notice might likely be discarded. All copy should be double-spaced, written on one side and typewritten.

5. Even Broadway has been known to have its lull and puppets are not without exception. Therefore make every effort to keep within the public's eye between seasons. During one such Puppeteer respite last spring we were fortunate enough to have a Sunday feature, pictorial review entitled "Junior League Puppets for Small Fry." It included five shots pertaining to each step taken to produce a show. These pictures were taken over a four month period since each shot had to be made while a particular job was in progress, i. e., making heads, building scenery, rehearsal, trouping and audience reaction. All this requires organizing, making appointments with photographers, collecting props and reminding people to be on hand at the specified hour. Four fall bookings were received as a result.

6. Another method of "big" publicity is to sponsor a professional puppet company of excellent reputation. Not only is it good publicity for one's own group, but it helps substantially in cementing inter-relationships with the professionals, all of whom are only too anxious to help the amateur with his many problems. (We were hosts to none other than Will Shakespeare himself, created in the puppetry world by two outstanding professionals, Olga and Martin Stevens. Their "Macbeth" and "Taming of the Shrew" were reviewed in great favor by Hartford's foremost theatre critic, and we have ever since been basking in their reflected glory.)

7. All publicity should be completely accurate and authentic. Statistics must be correct, and any quotation of review must be exact since it is unfair to the public to deal in the fictitious no matter how badly favorable publicity is needed. Only on rare occasions may it become necessary to engage in pretense. (For example, when the Hartford group attended its first Puppeteers of America Festival, the departure was so inconvenient that several weeks before leaving, the cast and photographer descended upon Union Station laden with baggage, puppets and set, and—you guessed it—were snapped.)

8. For the benefit of a new person taking over the job of publicity, it is sound practice that she meet with her predecessor to discuss the job and its pit falls. At that time, she should receive a complete record book containing the names of local newspapers, employees, and departments thereof with whom she should become acquainted, telephone numbers, addresses, dates of paper deadlines and all other necessary information.

In summary, a Puppetry publicity agent, as the intermediary between the puppets and the public must have an intimate knowledge of and belief in the production or activity. It is she who initially induces the newsman to furnish a medium to attract an audience for the puppets. It is a process of confidence building. He must have assurance that he is not promoting a "Goose Egg". The agent's job, in the last analysis, can be no better than the quality of the production which depends upon the sincerity and hard work of the whole organization.

RUTH SLOAN PARR

Hartford, Conn., Junior League

UNDER THE BRIDGE

MARTIN STEVENS

Hello, everybody! Wonderful letter from new members RUTH & DON GILPIN of Atlanta, who, with their puppet, Woody Willow, are on WSBTelevision. E. N. NELSON wants it understood that he did NOT tell the Detroit Times reporter that puppets had no future in television. He had a telepuppetsho on WGN TV for ten months, and believes the best teleshos today are puppets. MISS BARNETT SPRATT of Raleigh, N. C., studying at Teachers College, N. Y., introduced puppets to her class. They made puppets and produced shows on the spot. Thus 139 teachers will take puppets back to their school rooms throughout the U. S. and three foreign countries. PETER von ROGOV (11) of Schenectady is lucky.

Four succeeding years, he's had teachers helping further his interest in puppets. On June 27, Peter was recognized in his home town with a two-column spread in the UNION STAR. Peter has also studied with our own JOE OWENS.

PLAYERS MAGAZINE (a monthly serving the Educational Theatre) runs a regular page on Puppetry, and has invited you to have your say about puppets. Send it to Clark Weaver, 2017 Bell Ave., Denton, Texas.

Last March Harry Shapiro presented the MARIONETTE REPERTORY THEATRE in Alice in Wonderland at Times Hall in N. Y. I haven't heard anything about them since. Who knows about this troupe? This column would like to hear more about the YORK PUPPETEERS of the Bronx. Does anyone know what has happened to the SOCIETY OF PUPPETRY AND ALLIED CRAFTS of Chicago? I haven't been able to get an answer to any of my correspondence.

CLEO COOLEY had a three weeks visit in Calif., after the FEST . . . J. FRANCIS CROTHERS of Salem, O., got her Masters from Northwestern . . . GARY WILMOT starts to college this Fall . . . Don SAHLIN spent a week helping JOHNNY FAUST with his "Alice in Philcoland." Johnny gets a vote of thanks for his untiring publicizing of your P of A. I can trace Johnny's route by the new members that follow his appearance in a community. RICHARD MYERS of Elkhart, Ind., is out with FAY COLEMAN this season . . . JUDY ALBERT spent a week at the Mouse-trap studying with the Stevenses . . . KENT & LOUISE MORE are touring vaude and theatre dates with WALLACE PUPPETS . . . BASIL MILOV-SOROF has finished another new studio home, and is back in circulation again. PAUL McPHARLIN'S book, Puppet Theatre in America, is a whopper! You can get it from the publisher, Harper . . . MARTIN & OLGA STEVENS have re-done Christmas show, The Nativity.

Remember our plan to double the membership—"Each One Gets One"? Olga Stevens already has hers—GEORGE BETHUNE of Denver. Our President, William Ireland Duncan, already has SIX new members. How about yours?

And don't forget—I am always eager to know—

WHAT ARE YOU DOING?

TELEVISION

PUPPETS ON TELEVISION

With the 1949-50 season under way, we find television still the most rapidly growing industry in America. Network lines now extend from the East coast to St. Louis. The eventual hook-up with the west coast is expected about 1952.

One of the most popular of television programs is Burr Tillstrom's "Kukla, Fran and Ollie" which returned to the air August 8th. It's on NBC-TV Mondays through Fridays at 6 P. M. E. S. T. Burr recently moved his entire troupe to Washington, D. C. to demonstrate the new RCA COLOUR TELEVISION to the FCC and the Cabinet and Members of Congress.

Dorothy Rankin, of Peabody, Mass., is a go-getter for TV film commercials. Included are daily ads for Howard Johnson restaurants on WNAC, Boston and four one-minute shots for Marshmallow Fluff. On Thursday at 6 p.m. WBZ uses the mouse Dorothy made as their station puppet for Karl's Surprise Party. Dorothy says, "I would rather do road shows. They are a lot easier on the nerves."

A number of P of A'ers appeared on TV during the festival in Detroit. Betty Rypsam interviewed Rufus Rose, Martin Stevens, Meredith Bixby, and yours truly during her weekly puppet program. Famous Fairy Tales, over WXYZ-TV. Frank Paris (Peter Pixie, WPIX, New York) and Lem Williams appeared on WWJ-TV. Frank did several of the variety acts from his floor show routine, and Lem repeated his hilarious "How to work a Puppet." Jimmy Rose presented "Princess Morning" over WJBK-TV and was introduced by Joe Owens Jr.

A new show, CYCLONE MALONE, appears five nights weekly on Hollywood's WNBH—puppets are by Bob Kelly, the movie capitol's know-how in evidence on camera work and production.

Dean Raymond premiered his hand puppet show, Sept. 12 on WBAP, Fort Worth. Tom Sutton continues with three commercial spots per week over WWJ-TV in Detroit, advertising Ned's Auto Supplies (Second Year) And speaking of television, Martin Stevens says . . . " . . . there are a lot of opportunist "producers" who have spotted a "goldmine" in television for (or with) puppets, and forthwith contact the nearest puppeteer with flowing adjectives about how imperative it is that they get their puppets into television immediately if not sooner, before this golden opportunity slips away. Then the puppeteers write me and want instant advice on prices, salaries, percentages, etc. Look friends, let's not be breathless about this thing. Of course you don't want to sell a show that isn't good, and of course you don't want to fall on your faces. Presumably television isn't

a flash in the pan, but will be with us for some time. Your sterling talents won't be lost to the world even if you don't get on tele by the end of this week. As an old graybeard, let me assure you there were lots of animated cartoons before Disney came along—yet there was a place for him. And if you have—even potentially—what is good for television, you'll do a lot better for yourself when you're ready . . . rather than by giving a half-baked performance on the spur of the moment."

What are you doing on TV? Tell us about it! If you have news, views, or questions about puppets on television write: Ed Johnson, 81 Richton, Highland Park 3, Michigan.

PUPPETRY IN EDUCATION

WHY AN EDUCATIONAL ADVISOR?

1. To answer your questions in the teaching field. Do I know all the answers? No indeed, but I am sure that I do know someone that does know the answer. And that some one is a P of A member who is willing to share that information with you. If I can't answer, I will assure you that you will get sound advice from some one who is qualified to answer.
2. To do research work for you when you need it most. I have every Yearbook, Grapevine and publication that the P of A has ever issued, and will hunt out valuable material for you. In addition my own puppet library is very complete, and there are few questions that can not be solved by consulting this reference material.
3. To give you advice about books, when you must limit your purchases to ones best suited to your needs. I can give you a summary of practically any puppet publication, and suggest those suited to your problem.
4. To circulate exhibits of teaching material. Puppets are available in loan cases for express charges only. Altho badly beaten up after 2½ years on the road, they are being rebuilt and will soon be available again. We have never caught up with the demand.
5. In fact, to try to bring you help on any problem in the teaching field. No problem is too small or too large, if it is your problem. Address all letters to Vivian Michael, Ashville, Ohio.

Vivian Michael
Ed. Adv.

THE PUPPETEENS PAGE

—Mimi Proctor—

And what are Puppeteens? We have been confused with the Junior membership; but not all Puppeteens are Junior members, and not all Junior members choose to be Puppeteens. The "teen" in our title may have confused you,—some of us are under twelve, and some are over twenty. We are simply, a lively, noisy, flexibly organized group of younger P of A'ers. Our "official age limit", which doubles as a slogan, is: **old enough to know better and young enough not to care.** If you fit our slogan, then you're welcome to join the fun! Our purpose in the P of A is to get acquainted with all the puppeteers of the younger generation at festivals and through this page. The more the merrier—!

At the Detroit Fest the Puppeteens were active (through not **nearly** so active as we'll be in Oxford.) Jimmy Rose, helped out backstage by Bun, gave his marvelous "Princess Morning". Joe Owens, Jr., helped Joe Owens, Sr., with that amazing demonstration of trick puppets. Cleo Cooley added her nightclub puppets and her personal charm to the get-acquainted party. Mimi Proctor gave "Punch and Judy."

Detroiters:—Frances Spilman, Phyllis Stevens, Mickey Westfall, Roy Etherington, Pat Moody, and all the rest, were on hand to welcome the strangers to the city. We managed to elect Joe Owens President, Ronny Gilmore vice-president, Mimi Proctor secretary, and Bunny Rose sub-secretary and Grand-High-Hell-Raiser. We also explained, with red faces, that there are no dues, and any dues already paid will be refunded.

And this is what's happening to the people you know. Alan (Gabby) Cook, who was in Oklahoma City, writes that he's been helping on the Johnny Faust "Alice in Philcoland", not to speak of giving "The Three Bears" at his own Cookie-Box Theatre. Gabby's sister, Laurel, helps with his show. Cleo Cooley says she's working on smaller puppets—30" ones! Rollin Fry (Okla. Cy. fest, remember?) missed the Detroit festival so he could go on a trip to Mexico, sponsored by Macalester College. Ronny Gilmore has her nursery school in Denver again this summer. Her nursery school was treated to a puppet show by Spence Gilmore. Don't you wish you were a Denver four-year-old? And Margie Hanson, also of Denver, also has a day school! Leo Kelley has been doing some shows with his night club act, working through a local agent. Joe Owens (Jr., that is) has hand-puppets for "A Midsummer Knight's Dream Girl" at the dressing stage. Patty Powell of Birmingham, Alabama is expecting a visit from her Pennsylvanian cousin. Bobby Green, who used to be a P of A'er too. Joe (Bammy) Price, Decatur, Alabama, won a blue ribbon with his puppets in the Morgan County Art Exhibit, then was voted most popular entry. Donald George Sahlin, of Connecticut, Indiana, and California writes that he's

been working with Bob Baker, and Johnny Faust. According to Don, Southern California is crawling with puppeteers none of us have heard of ... There are some new puppeteers, too. Lets get acquainted! Brice Bennett of Denver gives shows with his partner, Dick Reece, and enjoys making elaborate scenery. Betsy Esterquest (11), Peter Apgar (11½) and Cynthia Henderson (10) of Oxford, Ohio will be on hand to greet us when we come to the 1950 Festival. Betsy, whose father is head of the History Department of Western College, has a doll collection, which includes two hand puppets and a marionette). Peter's dad is head of the music department and Cynthia's is the president of the college. And all three of our new puppeteers have had puppetry in school. Saundra Davidson (12) of Long Beach, California, has been interested in puppets for three years. Her father gave her all the parts for an eight foot stage. Bobby Wilcox, Cape Girardeau, Missouri, has been making puppets. Bob showed me the new Hand-and-Rod farmer, Silas. Silas is really wonderful.

TECHNICAL PAGE

FOOT BALANCE

At the Festival, a great many were interested in the Rufus Rose leg stringing. He has done a grand job on this; so will repeat how he does it. Figure 2. The leg shown here has a string running from a pin where it is fastened below the ankle, up through the lower leg, out behind the knee, and then through the thigh and out. Channels are bored for it to pass through. This stringing enables the marionette to lift its foot in stepping over objects and mounting stairs, and to walk in a normal swing.

A little trick, if wooden legs are used, run a red hot wire through the hole as this will take out the rough fiber and give a smooth surface for strings. To eliminate the drilling of a long hole in the lower leg, use screw-eyes and an exposed string, X's on lower leg and foot show placement of screw eye. A hole is drilled from points X in upper leg as shown in figure 2.

Figure 1. Foot balanced with lead in the heels. A.—the toe is hollowed to lighten while B is lead-shot or molten-lead pored into a hole which is drilled in the heel. The back of the foot may be made of lead and filled into shape or round piece of lead covered with plastic wood which can be carved. If latter method is used, cover the lead and wood edge with Duco cement and let set before applying plastic wood.

Figure 3. Shows a light spring which is fastened at the shoe top through the leg and tension is adjusted by pulling spring until the shoe balances

properly, then fasten to the back of the leg.

Figure 4, shows sections of front and side views of George Fogle's double airplane controller with springs. Tension springs, such as are used in small film projectors, pass from the leg-bar in the upper part through holes in the lower bar with collars placed upon it, to govern the exact distance which the knee may lift. Binding-posts are used for these collars. C.—Screw-eyes on the upper bar are for strings attached to the ankle in the same position as the Rufus Rose's stringing.

D.—is where knee strings are attached. As slack is taken up by tilting the upper bar, this straightens out the leg, giving a slight delayed action in the ankle.

American White Wood is our Bass-Wood, so Les Moore tells me. This came up some time ago; so thought I would let you all know.

—LEM WILLIAMS

NEWS ABROAD

In response to a request for photographs and other material sent to foreign puppeteers last spring several fat envelopes arrived from England. One contained programs of the work of Francis Redvers and his Miniature Theatre which "came into being as a commercial venture in 1933." With his two sons as assistants he plays at parties, social functions, stores, and children's theatres. During the war he toured army camps, and his puppets adventured in and around Scapa Flow (his wife is now writing an account of these events). Included in the Miniature Theatre's repertory are pantomimes, fantasie, comedy thrillers, ballets, and floor shows, all done with intricate scenery and ten-inch marionettes designed with meticulous care.

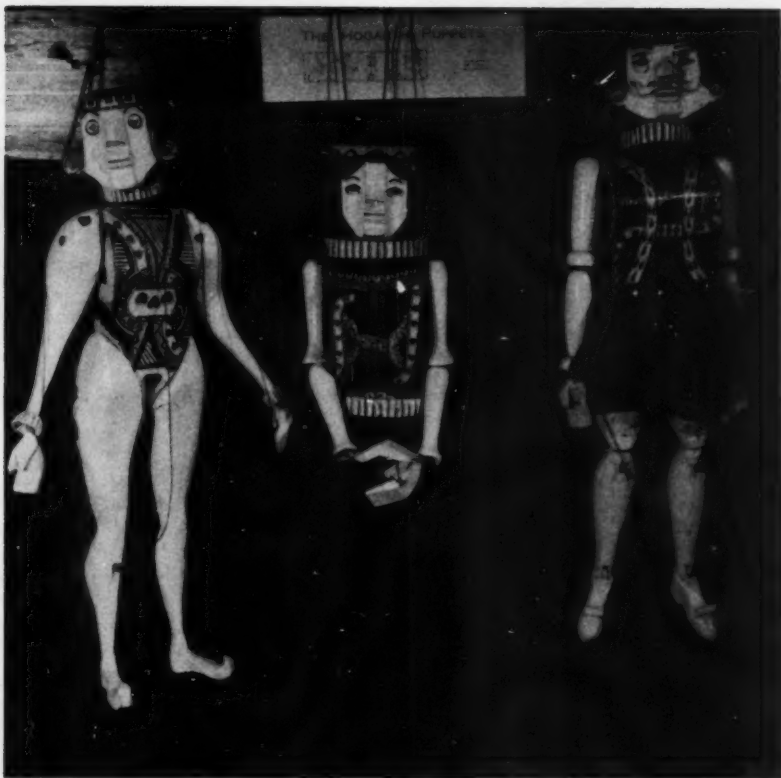
Another group less well known to American puppeteers is the Lilliput Marionette Theatre directed by E. G. Hellawell. In a large Pantechnicon with a four wheeled trailer attached, the show has traveled during the past three years along the south coast of England, through the Midlands, around the coalfields of Newcastle-on-Tyne, and in Scotland. This summer four full length plays were given during a three month engagement at the Marine Pavilion, Margate.

European puppet companies continue to travel about. Skupa was in Poland for a month in the spring, the Lanchesters toured Scotland and the Salzburg Marionettes, directed by Hermann Aicher, visited England last May. In Bath, Cambridge, and London they delighted audiences with Mozart's *Bastien and Bastienne*, a one-act opera, and *Concert at Schoen-*



President

of THE PUPPETEERS OF AMERICA
William Ireland Duncan,
invites you to attend the
ANNUAL PUPPETRY FESTIVAL
June 27th, 28th, 29th, & 30th, at
WESTERN COLLEGE, OXFORD, OHIO

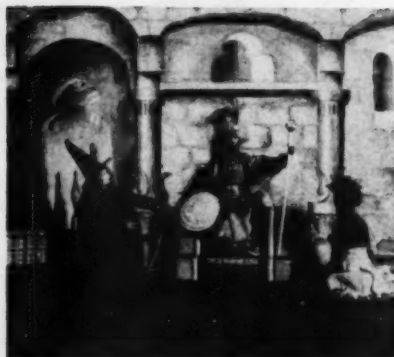


The Hogarth Puppets in The Queen of Hearts

ABROAD



The Lilliput Marionette Theatre,
directed by E. G. Hellawell.



The Queen of a Thousand Jewels,
Francis Redvers' Miniature Theatre

The Fox and the Rabbit



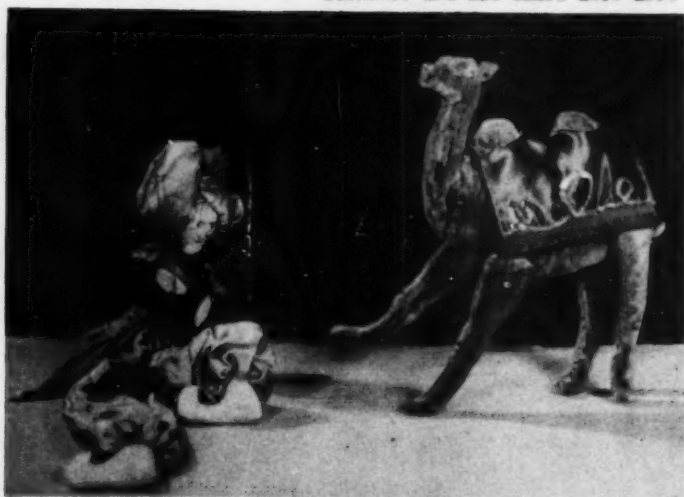
Basil Milosoroff

"Alice in Phileoland"



Johnny Faust

Stenezer and his camel Lero-Lero



Joe Price's Puppets

PUPPETEENS

Dean Short (L.) & assistant Bill Besack
in "Marionette Follies of 1949"



Peter von Rozov, Schenectady,
New York.



Burmese Temple Dancers from "Fantasy"



Dorothy Rankin

Bob Filar, lone man in an Adult Education class in puppetry, hangs a puppet. Instructor is Mary Frances Schimpff. Bloomington, Illinois.



Ruth Russell and Mrs. Wm. Bennington operate puppets while Mrs. R. J. Bartrum adjusts the curtain at a dress rehearsal.



Puppeteers of America -- Festival 1949



PHOTOS Joe Owens, Jr. & Yvonne Sommers CAPTIONS





Detroit.....

UPPER LEFT - A panel of experts answers questions. Panickers gather round for the Psychological and philosophical aspects of puppetry.

LOWER LEFT - Mr. and Mrs. Les. Moore of England. Martin and Olga Stevens backstage. The Proctors show how it's done.

LOWER RIGHT - Scenes from the Bob-Lo boat ride. Rufus and Margo Rose. Martin Stevens and Joe Owens. A (- ? -) between two Roses.



CARICATURES Margo Rose

Western College for Women
Oxford, Ohio

THE OFFICE OF THE PRESIDENT

August 25, 1949

Dear Puppeteers of America:

I am happy to welcome all of you to Western College for your 1950 Festival. All the facilities of our two hundred acre campus will be at your disposal, and we shall do our utmost to make your visit a pleasant and profitable one.

Already members of my family are becoming enthusiastic puppeteers and I myself shall probably be pulling some strings for you by the time next June rolls around!

I look forward to welcoming you in person on June 27th.

Cordially yours,

Philip E. Henderson
Philip E. Henderson
President

PEH/mb

Ruth Duncan (center) discusses plans for the 1950 Festival at Western College with Ellen, Mimi and Romain Proctor.





ABOVE - Spoons and plaster. tools and clay-- that's what puppets are made of. (Hartford Courant Photo)

Behind-the-scenes of a puppet show in production. (Hartford Times)

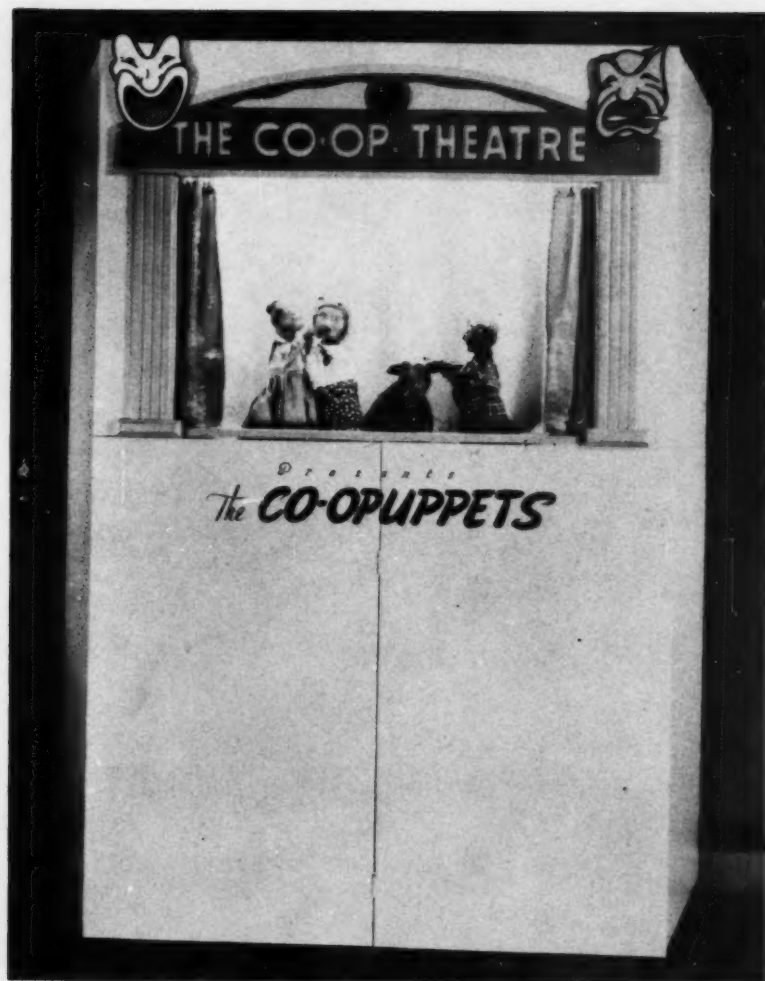
RIGHT - Working on "big" publicity are Mrs. James G. Farr. and Mrs. Maxwell Belding. (Hartford Courant)



Mrs. D. C. Duffield & Mrs. W. W. Wilcox in the cast of "The Stranger"



Junior League of Hartford



Neil and Ruth Hermance, N. Kansas City, Missouri

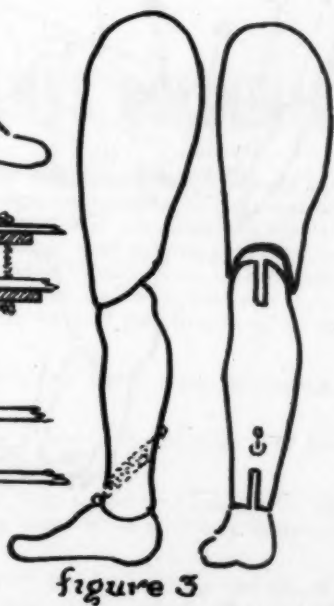
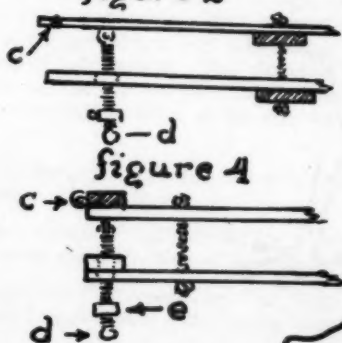
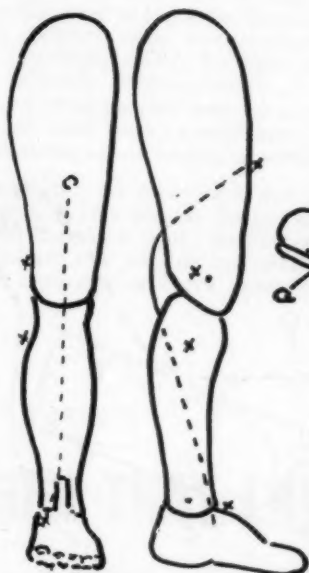
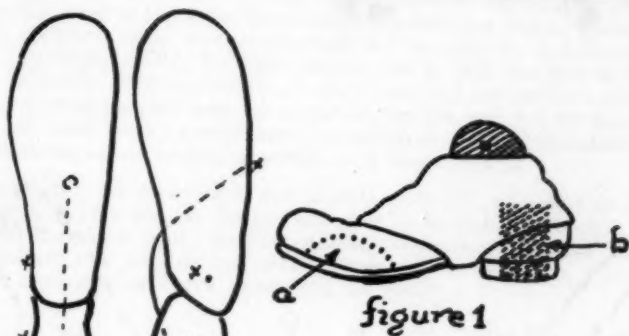
Uncle Remus Tar Baby



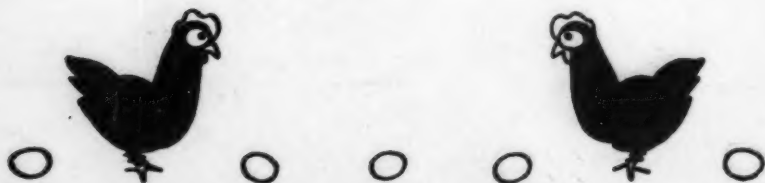
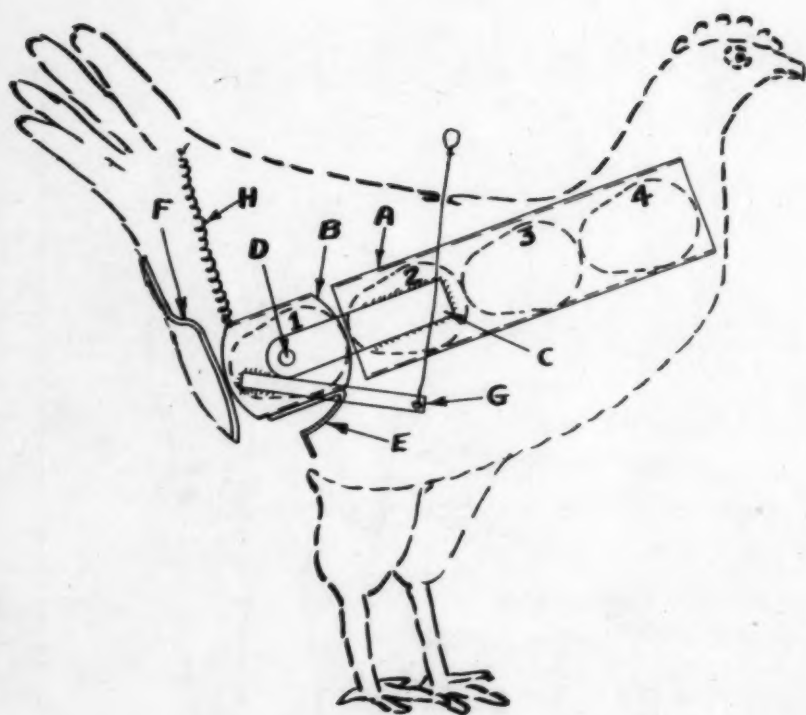
The Bushey Puppets of Phoenix, Arizona

Technical Page

LEN WILLIAMS



laying hen



brunn, a play about the six-year-old Mozart's recital before the Empress Maria Theresa. Not only did he play, but climbed into the Empress' lap and gave her a hearty kiss. Gerald Morice provided the English translation of this piece and also the **Faust** which the Salzburg troupe performed. Among German puppet companies **Faust** is invariably an important play in the repertory. One of the finest casts I saw in 1938 was that of Harro Siegel of Berlin. His head of Faust was a powerful yet sensitive piece of sculpture. The puppets were destroyed during the war, but he has built a new set which have recently been illustrated in **Der Puppenspieler** and **Monats Hefte**, an art magazine published in Braunschweig.

An excellent color photograph and several in black and white of H. T. Tozer's **St. George and the Dragon** appeared in an elaborate booklet published in Barcelona, Spain, by Platino, manufacturers of hose and textiles. Thus we see that puppets are holding their own in the West; I wonder what is happening in China, Japan and the East?

M. B. McPharlin

TRICK PUPPETS

A HEN THAT LAYS GOLDEN EGGS

In our production of Jack and The Beanstalk, Jack's hen really lays golden eggs—four of them in fact. The eggs were turned on the wood lathe from Sugar Pine—a hole was drilled axially in the large end about halfway thru and filled with a lead plug. Eggs were painted gold color and when laid would roll around. This movement makes them highly visible to the audience. The hen cackled, laid an egg, hopped around and cackled some more, then laid another at the command of the Giant until all four were laid.

The mechanism is simple, in fact, the fewer pieces a mechanism has, the more reliable it is.

Our hen stands 8" high to the top of her head—the body is 6" long inside (measured along the axis of the egg tube).

The eggs are 1" diameter by $1\frac{3}{8}$ " long, so the long tube "A" is $4\frac{1}{4}$ " long to hold 3 eggs easily. The laying tube "B" is $1\frac{3}{8}$ " long to hold just one egg.

The tubes are of thin brass $1\frac{1}{16}$ " diameter. Tube "A" has 2 bearing brackets "C" soldered to either side. They provide the bearing for the pivots "D" which are soldered to each side on the center lines of tube "B".

A brass strip "E" formed as shown is soldered underneath tube "B" so that when "B" pivots to lay egg No. 1 stop strip "E" blocks end of tube "A" so that egg No. 2 stays in its place until tube "B" returns to its original position, at which time egg No. 2 is free to slide down into tube "B". Stop strip "E" has its end bent at right angles to itself and acts as a stop preventing tube "B"'s rotation beyond the vertical position.

A brass strip "F" is fastened just inside the hen's body and extends just to egg exit. This strip provides a smooth guide for egg so that it slides out easily. A lever arm "G" is soldered to the back end of the tube "B" and is operated by a small bronze wire thru a hold in the free end which goes up thru top of hen's body ending in a small eye. Operating string ties into this eye "outside" the body so that "in case" a string breaks it is easily replaceable. A small spring "H" returns tube "B" to its original position for the "next" egg.

Load eggs in hen **Heavy** end up - they spin more that way when they are laid. O.K. - now make one and I hope yours works as well as ours does!

JOE OWENS.

REVIEWS OF THE 1949 FESTIVAL

MEREDITH MARIONETTES

Meredith Bixby brought to the Festival a show with many fine qualities. In "The Little Humpback Horse," a Russian folk tale, Ivan, the fool, solves his problems with the aid of the horse who possesses magical wisdom.

The play was slow paced, voices adequate, manipulation at times beautiful. The simplified realism of the scenery set the characters so completely in their own atmosphere that the places really existed. In the depth and richness of the scenery, the sincerity of Mr. Bixby's contribution to puppetry was most consistently evident.

Meredith Bixby's contribution to the Festival was a large one. We hope the Fowlers, the Rankins, the Colemans, the Suzaris, the Berkeleys, and all the other companies who haven't played at the festivals will join the Meredith Marionettes in that first time performance. We also hope their first won't be their last.

MARGO ROSE

SPENCE GILMORE, HER SHOW

The problem of entertaining very small children in small groups is a very difficult art. It requires much more competence in several directions than most puppeteers possess. Spence Gilmore knows how and the results are an eye opener.

There is much more to this highly specialized business than meets the eye. For one thing, a one man—or rather one personality—show seems to be essential.

Simplicity of thought is a vital necessity for small children. The physical act of having but one manipulator undoubtedly contributes to the physical success of the show. With the entire thought, competence and attention of one manipulator on one, or at most two puppets, it follows that the small watchers attending carefully, will find their thoughts concentrated at one spot, too.

It is better to have one figure violently engaged than to have three figures each a third as active. Very small children have difficulty digesting more than one adventure at a time. A single manipulator, using a "sit down" stage is definitely limited in movement. This is all to the good. A hazy vista of moving fairies is not necessarily the most satisfactory entertainment for small children. Familiar, easily recognizable figures and movements may be better.

For the very young, two figures, each calling for attention is one too many. The tempo of a performance for small children is of tremendous importance. Action must go forward slowly enough so as not to blur.

A chipmunk may sweep the stage very violently indeed but a sweeping chipmunk is recognizable. That he sweeps must be well established, almost a demonstration. Then he may do something else with equal violence. But his small watchers must have leisure to examine, digest and decide. They should not be asked to abandon a half consumed piece of cake which they find delectable. But once they have consumed the cake, the next course cannot come too fast. (The mood changes in Spence Gilmore's show were so superbly timed as to draw applause.) The voice in such a show occupies a very important place, tho its use has a somewhat different purpose. Probably the story as told by the voice should take second place to action. Children rarely have a chance to "see" their lessons. Too often they "hear" them. But the firmness and strength of the voice can have comforting and reassuring effect on young listeners. A tone in the voice implying that all is well and that things are going smoothly is welcome to any ears young or old. Question and answer as used here between puppet and audience is a familiar but extremely valuable device for guaging audience attention. More than in any other age of audience, the entertainer of small children must be alert to his audience.

The list of satisfactory elements in this show is almost endless. The choice

of stage type, the clean, uncluttered, crisp figures, their active but not confusing movement, the slender emphasis on story as such, the ending of one mood before starting another, the opportunity to allow steam to escape without destroying an emotional mood, the intimacy of character with audience, the strength of voice carrying assurance with it, the dignity with which the audience was treated make this an extraordinary show.

JOHN HOUGHMASTER

THE MAGIC CANTARO and the Cut-A-Caper Party

The Detroit Guild opened the Festival shows with a colorful Mexican hand-puppet show, written by Harriet Berg. It was puppeteered by Gail Januzzi, Elinor Forsyth, Paul Marchese, Louise Baldwin, Christine Douglas, and Bernardo Fernandez, under the direction of Fern Zwickey. The cooperative spirit displayed in the performance was maintained throughout the entire Festival. The hero of this show, goes through a series of adventures, overcoming his adversaries with the help of his avaricious donkey, in order to win his lady love. One of the adversaries, a dragon, had an honest-to-goodness tongue that rolled in and out while he hissed.

The Cut-A-Caper party in the ball room of the hotel was another cooperative effort of the Detroit Guild. Charming mobile decorations hung from the ceiling. Al Wallace, capably emceeing the show, opened with Joe Owen's jazz band. Lena Johnston's Negro dancers kept time perfectly with the music. Elaine Vavrinek's ostrich and skeleton danced through some intricate steps - and then a surprise number - a flower which turned into a dancing lady. Cleo Cooley, a very pretty Miss, produced a Polynesian dancer and a little boy who was "so tired."

One never tires of Marion Myers' tap dancing Fred Astaire (the best tap dancer we have ever seen), and she always has a surprise for us - a rocking chair grandma (Whistler's Mother???) who finishes her number with a hot jazz dance. Wayne Reed's expert manipulation of his Carmen Miranda puppet is an example of what can be achieved after much study and practice. Carmen's movements were excellent and her eyes were particularly effective. Another Jo Owens number - his teapot - has style, steam, and REAL tea. His cowboy sings so masterfully he makes himself cry REAL tears. Ruth Hill's technique is outstanding in her very skillful manipulation of her tandem dance number and juggling clown. Rea Barnes showed what a beginner could do with a dancing puppet. Last, but not least, the incomparable Frank Paris ("Oh that man in black," as Nancy Dark Ridenour called him) showed us his self-styled night club technique. Frank stands in one spot, revolving his puppets in a circle about him. It is particularly effective as Sonja Heine "streaks" by. Before we sign off, we'd like to comment on the music - when it is

played unobtrusively as Dick Myers played it, it makes for perfection in performance.

Joe Owens Jr., and Jim Rose
with the help of Olga Stevens

THE PROCTORS AND PEOPLE

The Proctors love their work!

Their performance of Variety Acts and Red Riding Hood combined the excitement and surprise of an "opening night" with the skill and assurance of a "long run" production. The freshness and gusto, which the Proctors have in their playing, comes, I am sure, because they love their work.

By opening simply, with the Variety Acts, they were able to keenly sense their audience. There was nothing of "This-is-the-way-we-do-our-show,-and-that's-that!" about it. They listened carefully to the audience, they responded, their performance grew and built as the audience expressed its approval - until finally there was spontaneous applause during the numbers. This affectionate interplay between the Proctors and their audience made it a very special evening of delightful entertainment.

It is interesting that most of this contact with the spectators was accomplished through pantomime - an art too rare in marionette manipulation today. The bar-balancing bear was far more than a trick marionette. By performing each bit of action with great flare, he created an illusion of an irrepressable personality mastering a next-to-impossible feat. The monkey who juggled frantically, then stared at the audience, and the monkey who performed on the trapeze, deserved every comic bow they took. Placing the Variety first on the bill was shrewd showmanship, especially in playing for children. It captured one's attention step by step, leading up to the big moment of The Play!

The Proctor's adaptation of "Red Riding Hood" had many refreshing and imaginative touches not found in the original. The urgency of the bazaar was a hilarious bit. Red Riding Hood's magic cloak was enough to ease the fears of a younger child, without lessening any of the suspense. It was great fun to see Red, who was a bit of a snip, make the old Wolf toe the mark before they began their wild dash to Grandmother's house. And Grandmother's house was a riot! After the Wolf, in disguise, successfully climbed into bed and pulled up the covers, he got a hand. Very graciously, he popped out of bed, took a bow, and scrambled back under the spread. I shall never forget it. Nor the scene following, in which the impatient Wolf builds and builds with a single line. "Take off that cape!" until he has most shouted himself hoarse. It was a Real puppet show,

full of wonder, excitement and fun, because the Proctors loved doing it. That's why I suspect, audiences are so fond of the Proctors.

G. T. L.

JOAN OF ARC

Twelve years ago, I attended my first Puppetry Festival. The show that stands out most prominently in my memory of that occasion is the Stevens' Marionet production of "Joan of Arc." It was a thrilling experience.

I went to the Puppetry Festival last June in the pleasant anticipation of seeing the Stevens give another performance of that production. I found that "Joan of Arc" has mellowed with age. The play seems shorter, probably because it has been pruned to tell the story smoothly and to the point. The settings have been improved and add a great deal to the dramatic mood of the play. The manipulation is expert and restrained - a most interesting illustration of human action for those who prefer that type of puppetry.

The characterizations that Martin and Olga give to their puppets is something you must see and hear to believe. Their dramatic and heroic reading of any play they do is beyond compare. The very least one could say of the Stevens' "Joan of Arc" is that it is a masterful production.

ALFRED WALLACE

FIRST BUSINESS MEETING PUPPETEERS OF AMERICA

TUESDAY, JUNE 28, 1949

The first business meeting of the Puppeteers of America 1949 Festival was called to order at 11:00 a.m. by President Ed Johnson who welcomed all the membership to Detroit. He then introduced Mrs. Fern Zwickey, who added her welcome and spoke briefly about the Detroit Puppet Guild, then introduced Dr. Kathryn Robb. Dr. Robb spoke about the beginnings of the Guild and recalled experiences with the late Paul McPharlen.

Nominations for the Council of Puppeteers of America were then presented by Alfred Wallace, who announced the following:

Mrs. Alan Strout

Mrs. Helen Kingston

George Latshaw

Margo Rose

Paul Walton

Paul Entrikin

John Houghmaster

Spence Gilmore

Dr. Robb moved that the nominations be accepted. Motion seconded and carried unanimously. Additional nominations from the floor were:

deGraffenreid Woolley

Vivian Michael

Lem Williams

Joe Owens

Mary Trumbull moved nominations be closed. Motion seconded and carried. It was announced that the voting would take place at the get-acquainted party.

President Johnson then called for invitations for the 1950 Festival. The following were extended:

St. Paul, Minnesota by Lem Williams

Western College, Oxford, Ohio by Bill Duncan

New Orleans, Louisiana by Mrs. Ernest Carrere

The reports of the Secretary-Treasurer were read. Olga Stevens moved that they be accepted. Motion seconded and carried.

There followed the reports of the following chairmen:

Publicity Coordinator	Romaine Proctor
Technical Advisor	Lem Williams
Educational Advisor	Vivian Michael
Television Chairman	Joe Owens
Grapevine	George Latshaw

Helen Kingston moved that the reports be accepted. Motion seconded and carried. Romaine Proctor distributed copies of the proposed new constitution for consideration of members.

Business completed, Romaine Proctor moved that the meeting be adjourned. Motion seconded and carried at 12:35 p. m.

Respectfully submitted,
Jean Starr Wiksell
Secretary-Treasurer

SECOND BUSINESS MEETING PUPPETEERS OF AMERICA FRIDAY, JULY 1, 1949

President Ed Johnson called to order the closing business meeting of the membership at 4:00 p. m. To speed the business of the day, minutes of the previous meeting were not read.

The outgoing president then announced the new officers for 1949-1950.

President	Bill Duncan
Vice President	George Latshaw

Members of the Council:

Margo Rose
Spence Gilmore
Joe Owens
Vivian Michael

He listed the elections by the Council as follows:

Technical Advisor	Lem Williams
Grapevine Editor	George Latshaw
Education Advisor	Vivian Michael
Secretary-Treasurer	Helen Kingston

Mr. Johnson also explained to the membership that, since the first business meeting, Margaret Trent had resigned from the Council, and to fill her unexpired term of one year, Vivian Michael, who had received the next highest number of votes, had been chosen. He then turned the meeting over to the incoming President, Bill Duncan, who outlined the Council's over-all plans for the coming year:

1. To extend the publicity of the organization and to be worthy of additional publicity.
2. Proposed to enlarge the circulating library.
3. Announced plans for a Paul McPharlin Memorial Library of the Puppeteers of America.
4. To enlarge and continue improving the Grapevine.
5. To institute some sort of membership drive.

Edward Johnson took the chair again to call for a vote on the 1950 Festival. He appointed as tellers Meredith Bixby, Joe Owens, and Alan Gilmore, and as watchers Donald Harms and Mickey Westphal. While votes were being collected and counted, Romaine Proctor took the floor to explain the new constitution. Olga Stevens moved that the new constitution be adopted. Motion seconded and carried. Emma Warfield proposed the following amendment:

That some new class of membership to be called Class B be designated for wives or additional members of the family of Class A members to full privileges in the organization except that they would not receive the Grapevine.

The amendment was seconded. Discussion followed. The opinion of the Council was requested, and Rufus Rose spoke to point. The vote was taken and the amendment was lost. The chair then called for the vote on Olga Stevens' original motion. The new constitution was unanimously accepted.

Rufus Rose, chairman of the Auditing Committee, reported that the Treasurer's books had been audited.

The choice of the 1950 Festival was then announced by the President as follows:

Western College	66
St. Paul, Minn.	25
New Orleans, La.	10

Dr. Kathryn Robb rose to thank the professional puppeteers for their generous help.

Martin Stevens spoke briefly to encourage members to get members, "Each one, get one."

The registration for the Festival was announced as 182.
Ed Johnson reviewed the names of those who helped with the Festival and expressed his appreciation for their help. He called the meeting adjourned with a farewell to all members present.

Respectfully submitted,
Jean Starr Wiksell
Secretary-Treasurer

THE PUPPETEERS OF AMERICA

STATEMENT OF INCOME AND EXPENSES

FOR THE YEAR ENDED JUNE 30, 1949

INCOME

Income from Oklahoma City Festival	\$1863.89
Gift of Oklahoma City Puppet Comm.	140.63
Dues	845.50
Gifts and miscellaneous	83.20
Balance brought forward from 1947-48	1541.36
Sale of Publications	41.90
TOTAL INCOME	\$4516.48

EXPENSES

Telephone and telegraph	12.54
Express and postage	32.93
Printing and stationery	67.24
Grapevine	896.00
Grapevine Editor	250.00
Festival Advance	400.00
Secretary - Treasurer	250.00
Treasurer's Bond Premium	22.50
Miscellaneous—Checks returned, refund to requesting A members, typing	34.53
TOTAL DEDUCTIONS	\$1965.74
EXCESS INCOME OVER EXPENSES	\$2550.74

August 4, 1949

SIGNED: Jean Starr Wiksell
Sec - Treasurer

FOR SALE:

Complete Milvosoroff production. Script, Scenery. 18 single and combination marionettes (21 inch scale). Stage equipment built for half-ton panel, or station wagon. Come and get it and own your business. Most ideal for school assembly work. Basil Milvosoroff — Folk Tale Puppet Studio, Norwich, Vermont.

P OF A MEMBERSHIP

1949 - 1950 REGISTRATION

THE PUPPETEERS OF AMERICA

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Albers, Genevieve C., 5024 Gates Ave.,
St. Louis 8, Mo.
Amundson, Barbara, 708 W. Grand River,
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Antladel, Meta, 1758 E. 90th St., Cleve-
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Appel, Norma, 9184 Haverhill, Detroit 24,
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Medina, O.
Beer, Eloise C. S., 137 Washington St.,
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Bixby, Meredith, Saline, Mich.
Bixby, Thyra, Saline, Mich.
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 Duncan, Wm. L., Western Col., Oxford, O.
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 Gilmore, Spence, 630 Williams St., Denver 3, Col.
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- Robbins, Mrs. R. B., 5134 Latimer Pl., Seattle, Wash.
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 Rose, Rufus, Box 145, Waterford, Conn.
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 Stevens, Olga, Middlebury, Ind.
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 Williams, Mary, 2077 Lincoln Ave., St. Paul, Minn.
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 Rose, Jimmy, Box 145, Waterford, Conn.
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 Von Valtier, William, 18619 Oakfield St., Detroit, Mich.
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